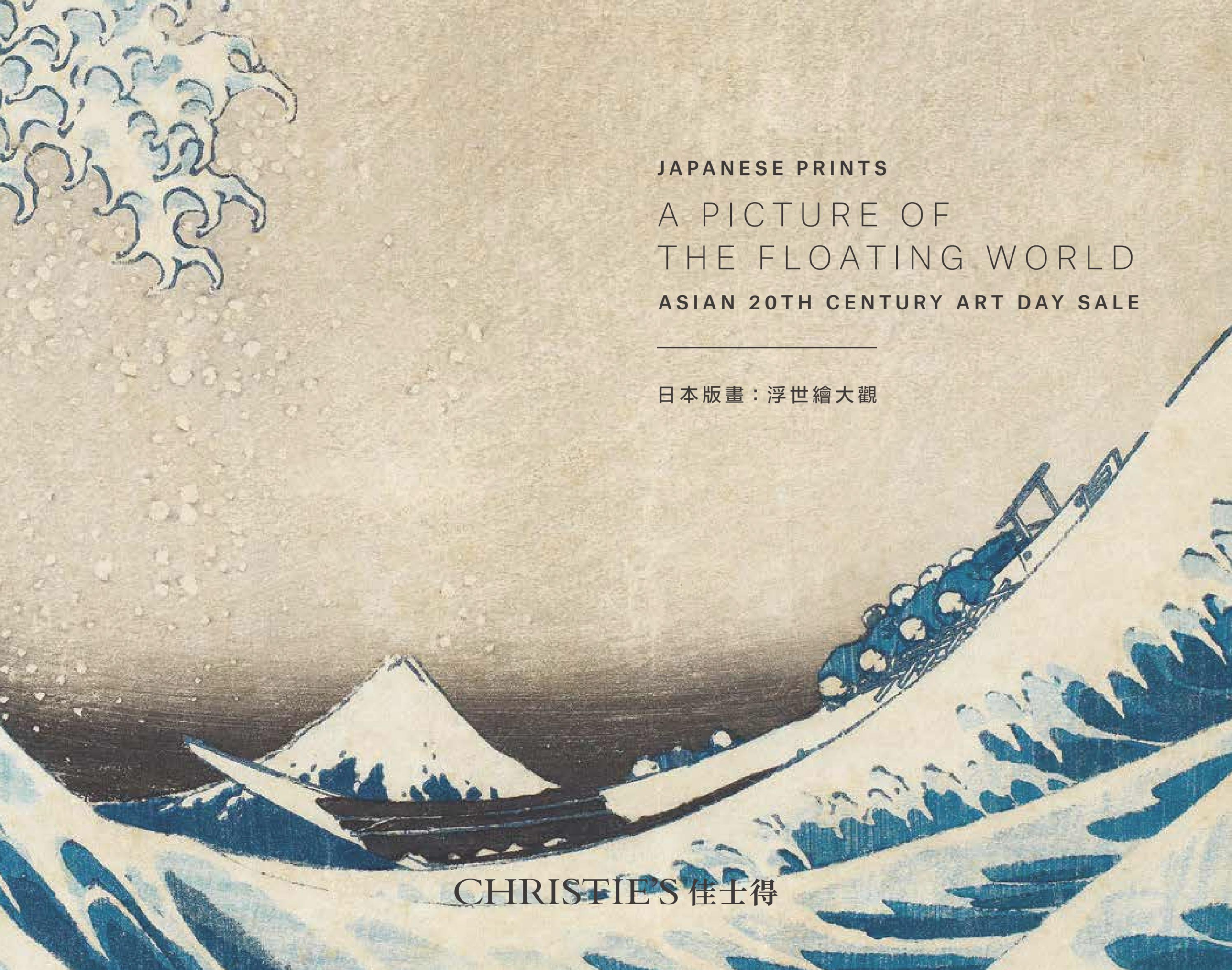


JAPANESE PRINTS

A PICTURE OF THE FLOATING WORLD

ASIAN 20TH CENTURY ART DAY SALE

日本版畫：浮世繪大觀

CHRISTIE'S 佳士得

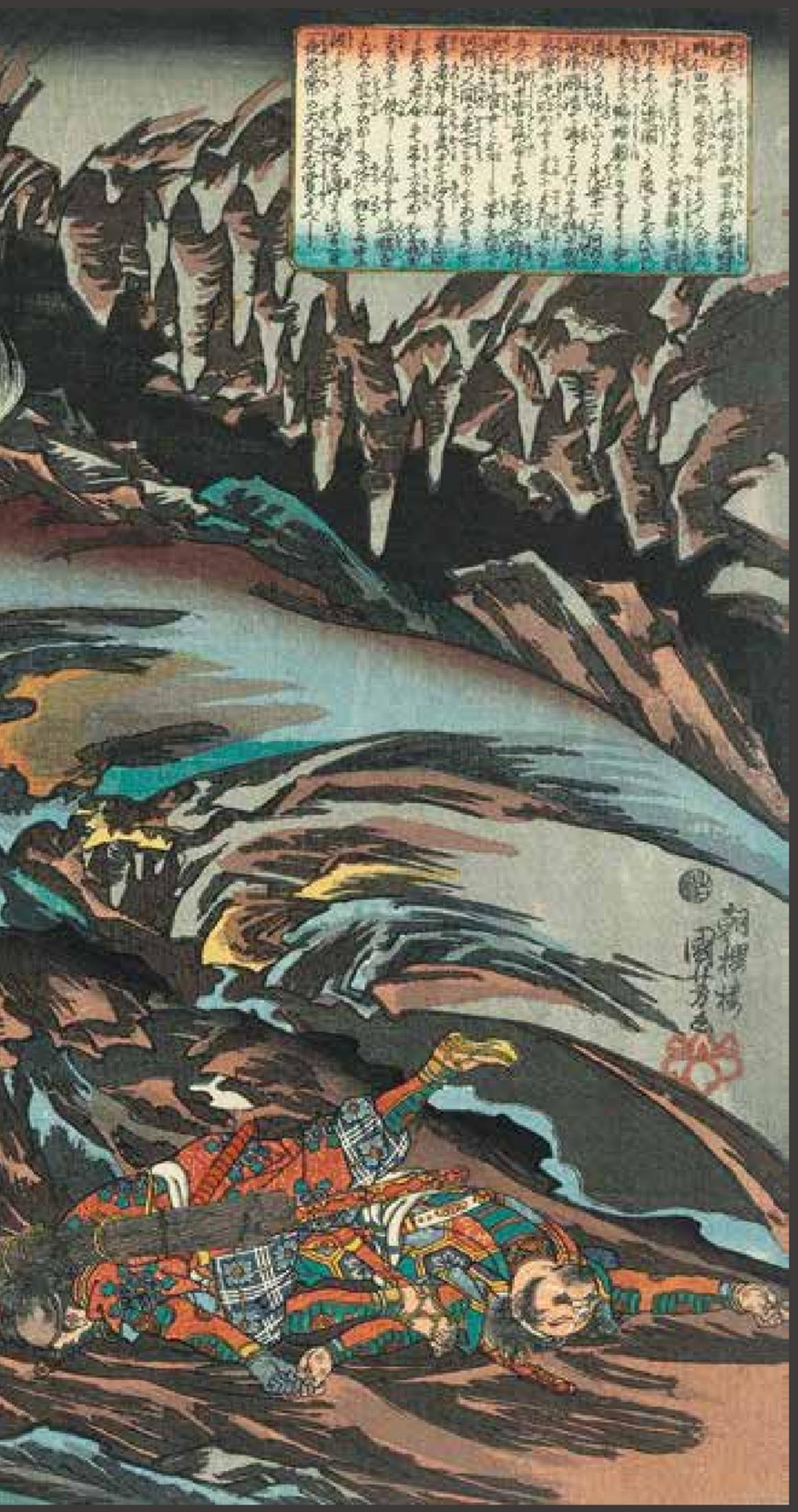
JAPANESE PRINTS

A PICTURE OF THE FLOATING WORLD

ASIAN 20TH CENTURY ART DAY SALE

日本版畫：浮世繪大觀

Lot 511 Utagawa Kuniyoshi (1797-1861), *Nitta no Shiro Tadatsune and the White Dragon Ghost*



Hishikawa Moronobu (d.1694), *Two Lovers*, *circa* 1675-80
The Metropolitan Museum of Art, The Francis Lathrop Collection, Purchase, Frederick C. Hewitt Fund, 1911

THE DEVELOPMENT OF PRINTING IN JAPAN

In Japan in AD 764 during the Nara period (710 to 794), the Empress Shotoku ordered that one million miniature pagodas (*Hyakumanto darani*) should be made and one hundred thousand given to each of ten of the leading Buddhist temples of the day. Each cypress wood pagoda was turned using a lathe and hollowed so that it could contain a printed *dharani* – a Buddhist scripture on a rectangular piece of paper. This impressive task took six years to complete, with the final pagoda and dharani being completed in 770. These *dharani* are the earliest surviving examples of printed text (except a single Korean *dharani*), although printing itself is believed to have been invented in China prior to this. The use of printing for Buddhist purposes continued to develop and in 1088, the first Japanese printed Buddhist text appeared. Approximately one hundred years later, woodblocks exist which were used for illustration for the first time. Later still, by the 12th and 13th centuries, scrolls and sheets of paper were printed with images of Buddhist deities which were available to purchase by followers who believed them a way to accumulate merit.

The production of printed matter for Buddhist use remained the main focus of print production up to around the late 16th century, when first came the appearance of secular illustrated fiction, followed by the first examples of single-sheet woodblock prints in around 1680. Single sheet prints from this early period by artists such as Hishikawa Moronobu (act. c. 1618-1694), Torii Kiyonobu (1664-1729) and Okumura Toshinobu (act. c. 1717-1750), were printed in black only with colours sometimes added afterwards by hand as the technology needed for colour printing was yet to develop. It was not until the mid-1760s that the techniques required to produce full-colour prints emerged, beginning a new age of colour printing enabling the production of the 'Japanese print' in all its splendour with which we are familiar with today.

梳理
日本繪畫的發展脈絡

西元764年 (奈良時代，710-794)，日本的孝謙天皇下諭令，要工匠製作一百萬個迷你塔寺 (百万塔陀羅尼)，各送十萬個給當時十座最大的佛教寺廟。工匠使用傳統旋盤使每個柏木製的塔寺中空，好放置一張紙製的陀羅尼 – 陀羅尼是一種印製於長方形窄紙片上的佛教要言密語。這場巨型工程花了6年才完成，最後一具塔寺和陀羅尼直到西元770年才竣工。儘管印刷術一般公認是這場大工程之前於中國發明的，這些陀羅尼，卻是倖存至今的紙印真言中最古老之一批 (除了一張單一的韓文陀羅尼之外)。另外，為佛教法儀用品的印刷術仍持續發展，而第一份由日本人印製而成的佛經在1088年問世。約一百年後，日本版畫始誕生，作為圖示說明之用。到了12和13世紀，印於紙軸和紙片的佛教神祇開始商品化，供信徒購買用以積功德。

到了16世紀，將印製品作為佛教法禮使用，仍屬印刷術大宗；16世紀末，世俗插畫小說開始亮相；到了1680年左右，首批單片木版畫 (錦繪) 緊接著出現。而專精這種單片版畫的早期藝術大師，包括了菱川師宣 (1618年至1694年)、鳥居清信 (1664年至1729年) 和奧村利信 (約1717年至1750年)；他們的作品純以黑色印出，之後再以手工加上顏色，這繁複手續是因為彩色印刷術尚未起步。到了1760年中期，用以創作全彩木版畫的技巧開始發展，正式揭示彩色印刷術的新紀元，也從而讓絢爛的日本木版畫創作能盡情揮灑，成為現今大眾既熟悉、又膾炙人口的藝術類型。

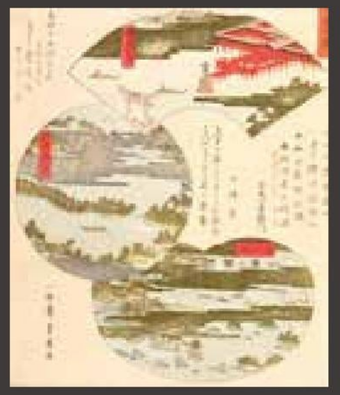
Lot 510 (Detail) Utagawa Kuniyoshi (1797-1861),
The Battle of Dan-no-ura (Dan-no-ura tatakai no zu) ▶

新中納言平知盛
典侍之局
壇浦戰之圖

Lot 499 Utagawa Toyohiro (1773-1828), *Three Views of Japan (Nihon san kei)*

Lot 500 Yashima Gakutei (1786?–1868), *Mirror Case and Mirror*

PRODUCTION AND TECHNIQUE



Utagawa Toyohiro (1773-1828), *Three Views of Japan, circa* 1810s
Harvard Art Museums/Arthur M. Sackler Museum,
Gift of the Friends of Arthur B. Duel

Yashima Gakutei (1786?-1868), *Mirror Case and Mirror/ Horinouchi Club, with poem by Hitsukatsutei Kusanari, circa* 1820
Harvard Art Museums/Arthur M. Sackler Museum, Gift of the Friends of Arthur B. Duel

Certainly, in modern times it is fair to say that credit for any particular print has always gone to the artist, whose name is often printed into the design. However, two further craftsmen were integral to the production of the print, the block-carver and the printer – whose specialist skills were vital in enabling the artist's vision to be realised on paper. When viewing an actual print, a significant aspect of its true beauty lies in the qualities imparted by these two craftsmen - the almost impossible fineness of a courtesan's hair, calligraphic inscriptions which appear as though written by hand using a brush, subtle gradations of colour, embossing, and the application of luxurious pigments such as mica – to name just a few, and these artisans' contribution to the finished print must therefore not be overlooked. Then last, but by no means least, was one important figure – the publisher, who financed the entire project as well as advertised and distributed the prints. The most successful publishers were highly influential figures who would discover new artists as well as work with the most famous artists of the day. They would detect trends within the market and commission works on that basis, thereby influencing the direction of the print market as a whole.

The production of a print began with the artist, who (usually under commission from a publisher) painted a master drawing onto a special type of thin paper using *sumi*, or black ink. The drawing was then given to a team of block-carvers who would size the paper and paste it face-down onto a woodblock made of cherrywood which had been seasoned for a number of years and then carefully planed in preparation for carving and printing. Using a variety of different knives and chisels, much of the surface of the woodblock was then carefully cut away, leaving the lines of the master drawing in relief and producing what is called a key block.

When carving the key block, the block-carver would always include a pair of *kento* or registration marks which were needed to make sure that when subsequent colour blocks were printed that they were perfectly aligned with the key block. Once the key block was completed, a number of proof prints would be pulled from the keyblock using black pigment and the artist would then indicate which colours were wanted in which place. Using these proofs woodblocks (one for each colour) would be carved separately and passed to the printer who would begin printing with the key block, followed by each colour block, carefully aligning each time using the *kento* marks, and working from the paler to the darker colours.

製作
和技巧

誠然，就現代氛圍而言，任何版畫作品一旦打出名號，功勞幾乎都是由藝術家獨享：成品上印出的都是他們的大名。然而，版畫製作其實還需要另外兩種工匠：雕版師和印製師，版畫畫師的想像力和眼光，需要他們的專業技術協助方能躍然紙上。觀眾在欣賞版畫成品的美好時，實該將大部分功勞歸給這兩種工匠，因著他們的付出，作品中的各個細節得以獲得精妙詮釋，例如藝伎精緻髮型、看似出自人手題寫的書法風格刻印文字，細膩的漸層顏彩、浮雕圖案，使用像是雲母等濃烈顏料的非凡應用等，不計其數。正因如此，他們在成品中所做出的種種貢獻必須獲得應有肯定。最後 – 但也同等重要的一個要角 – 是印刷家，他們負責資助整個作品製作、廣告和發行。在當時，最成功的印刷商通常也是最具影響力的人物，他們發掘藝壇新秀，也與當代最著名的藝術家合作。他們嗅得到最新市場趨勢，並且以此為依據委託藝術家創作，從而影響整個木版畫市場的發展方向。

木版畫的製作，始於畫師，他們(通常是在印刷家的委託之下)用黑墨將原版圖作畫在一張特別的薄紙上。接著，紙圖作交由一群雕版師傅，他們計量紙張大小，將其正面朝下，黏在一片以山櫻木製成、並已經乾燥數年之久的木版上；師傅們接著細心刨平木版，預備切刻和印刷。他們使用各色各樣的刀具和鑿子，小心翼翼地將木版的表面刻淨，以浮雕方式留下原圖的圖案線條，製成一個稱之為墨板的版型。

當雕版師在製作墨板時，都會帶著一對稱為「見當」的記號標示工具。這些工具確保之後彩版在製程中能與墨版完美對齊。墨版完成後，師傅就會用黑色顏料從墨版上取出數張校合摺，畫師接著在這些校合摺上標明他們所構思的色彩位置。雕版師利用這些校合工具個別雕出所需的色版(每種顏色各一塊)，交給刷版師；刷版師便開始用墨版印刷，再用每種色塊一一添上顏彩，而且每一次都用見當來調準校直，顏色的印刷則是從淺到深，循序漸進。

Utagawa Kunisada (1786-1865), a group of women in an atelier making woodblock prints, Artisans, from the series "An Up-to-Date Parody of the Four Classes", 19th century
The Metropolitan Museum of Art, Gift of Cole J. Younger, 1975 ▶

今様見立
士農工商

Lot 497 Detail 局部 ▲

Lot 497 Detail 局部 ▲

THE *UKIYO-E* PRINT

Lot 501 Yashima Gakutei (1786?-1868), *Number one: Two dancers*

Lot 503 Toyoya Hokkei (1780-1850), *A Chinese Princess Gazing into a Mirror*

The 17th century brought about the social and economic changes necessary to allow the development of the Japanese print. Following centuries of chaotic civil wars, during the Sengoku period (late 15th-late 16th century), the Edo period (1603-1868) established a long period of peace in which the arts flourished, supported by newly-prosperous merchants and artisans in the bustling urban centres of Edo (Tokyo), Kyoto and Osaka. It was these cities, with their theatres and pleasure quarters that provided abundant subject matter for *ukiyo-e* artists. The term *ukiyo* means "floating world", and came to be associated with the momentary, worldly pleasures of the rising middle class. Following on from the early prints of this period mentioned already which were printed in black only, came Suzuki Harunobu (1725–1770), who was the first artist that took full advantage of the new techniques of full-colour printing to develop his own new style, producing prints of men and women depicted in a gentle and delicate manner which struck a chord with the new print-buying public.

Kitagawa Utamaro (1753?-1806) is widely considered amongst the greatest print artists, in part due to his skill in the depiction of female beauty, his ability to convey the character of his subject through simple line alone. He dominated the last decade of the 18th century and the first years of the 19th century with his *okubi-e* [large head] depictions of women, although he was certainly not limited to this – he also produced half-portraits, full-length portraits and book illustrations.

Lot 504 Utagawa Kunisada (1786-1865), *Two Actors Fighting in a Night Scene*

浮世繪
版畫

來到17世紀，日本版畫發展所迫切需要的社會經濟變革總算啟動。歷經了數個世紀的內戰動亂（戰國時代），江戶時代(1603年到1868)的來臨，總算確保了長期的社經詳和，讓藝術活動能興旺發展，而這些藝術活動獲得東京、京都和大阪等繁忙市區的新興商人和藝術家的支持。這些繁華城市歌舞昇平，處處林立著劇院和娛樂中心，為浮世繪的藝術家提供了豐富的靈感主題。「浮世繪」一詞意味著「浮動世界」，與新興中產階級所追求的短暫、遊戲人間的態度劃上等號。而稍早所提到的浮世繪初期作品，純粹以黑色印製；之後鈴木春信 (1725年到1770年) 崛起，成為第一位盡情利用全彩印刷技巧來詮釋獨特風格的藝術家：他以柔和細緻的方式形塑作品中的男男女女，深受當時買家們的共鳴。

喜多川歌麿 (1753年到1806年) 公認是浮世繪中最著名的大師之一，這部分是因著他對女性之美的詮釋能力精深，也是因著他用簡潔的線條就能傳達筆下主角的特質。在18世紀最後十年以及19世紀初期，歌麿以他「大首繪」的女性形象稱霸日本藝壇；然而大師的創作當然不侷限於這種類型的作品而已：他對於半身像、全身塑像和書籍插圖也著力甚深。

Lot 514 Ito Shinsui (1898-1972), *Make-up (Kesho)*

Lot 512 Utagawa Hiroshige (1797–1858), *Taira no Kiyomori Haunted by Strange Sights (Taira Kiyomori kaii o miru zu)*

Katsushika Hokusai (1760-1849), *Fine Wind, Clear Weather ('Red Fuji')*, late 1831
The Metropolitan Museum of Art, New York, Henry L. Phillips Collection, Bequest of Henry L. Phillips, 1939

KATSUSHIKA HOKUSAI

Actor prints and those of courtesans dominated the print market during the 18th century and although demand continued into the 19th century, it was in the genre of the landscape print where the important innovations occurred from around 1820 onwards. No other artist is more universally appreciated for landscape prints as Katsushika Hokusai (1760–1849). His monumental series the *Thirty-six Views of Mount Fuji* of 1831-33 was the earliest series of large-scale production in the genre of landscape in the history of the Japanese print. Hokusai managed to engage the publisher Nishimuraya Yohachi in his project to produce a series of thirty-six horizontal *oban* prints (which was subsequently expanded with ten supplementary designs, meaning that the complete set actually comprises forty-six prints), each depicting Mount Fuji from a different viewpoint. In the late 1820s and early 1830s, a fashion emerged for prints printed entirely in shades of blue using Prussian blue, a new chemical pigment, which originated in Europe but which at the time of the Fuji series was imported from China. Some prints of the series are printed entirely in shades of this new pigment combined with the traditional indigo blue, and some incorporated other colours. Two acknowledged masterpieces of the set are Fine Wind, Clear Weather *(Gaifu kaisei)* and In the Well of the Great Wave off Kanagawa *(Kanagawa oki nami ura)*, both of which are admired for their simplicity of design, yet powerful and majestic portrayal of nature. (see lots 490 and 491).

Lot 490 (Detail) Katsushika Hokusai (1760-1849), *Fine Wind, Clear Weather (Gaifu kaisei), also known as Red Fuji* ►

富嶽三十六景　神奈川沖浪裏

Katsushika Hokusai (1760-1849), *Under the Wave off Kanagawa*, Late 1831
The Metropolitan Museum of Art, New York,
The Howard Mansfield Collection, Purchase, Rogers Fund, 1936

葛飾北齋

在18世紀期間，演歌藝人和藝伎為主題的版畫成為市場大宗；到了19世紀，儘管對這類藝術作品的買氣仍然不退，風景畫(名所繪)作品才是浮世繪重大革新的主角，並且自1820年後方興未艾。名所繪的眾多藝術家中，葛飾北齋(1760年到1849年)所受到的景仰和受歡迎程度，普世無人能及。他創作於1831到1833年間的巨作，《富嶽三十六景》，是日本版畫史中，大幅風景畫類型的系列濫觴。葛飾北齋在當時與出版商-西村屋與八-合作，創作了36橫幅初版的表富士（爾後又追加了10張增補作品，因此整個系列共46張)，從不同角度描繪日本靈山 - 富士山 - 的景致。到了1820年晚期及1830年早期，日本藝壇又興起新潮流，繪師們開始採用稱之為普魯士藍的藍色顏料，以深淺有別的方式塗滿整個畫板；普魯士藍是一種新的化學顏料，最早起源自歐洲，但是在葛飾北齋創作富嶽系列時，則需從中國進口該顏料。這一系列中的數張作品，全然是以普魯士藍與傳統靛色所混合而成的藍色繪成，而其他畫版則採用了別種顏色。

這一系列中當數翹楚的兩張大作，分別是《凱風快晴》和《神奈川沖浪裏》；這兩幅畫以明快簡潔的設計感、捕捉到氣象萬千的自然變化而成為歷史經典。

◀ Lot 491 (Detail) Katsushika Hokusai (1760-1849), *In The Well of the Great Wave off Kanagawa (Kanagawa oki nami ura)*

Lot 494 (Detail) Utagawa Hiroshige (1797–1858) *Kanbara: Evening Snow (Kanbara, yoru no yuki)* ▲

UTAGAWA HIROSHIGE

Hokusai's great contemporary Utagawa Hiroshige (1797-1858) came to focus almost entirely on the landscape and his designs are celebrated for their warm and compassionate portrayal of the lives of everyday people, as well as a sensitive representation of Japan's landscapes through the everchanging climatic conditions of the seasons. Hiroshige found success fairly early on with the series The Fifty-three Stations of the Tokaido in 1833 which brought both artist and the publisher Takenouchi Magohachi immediate renown. The masterpieces of the set are generally those with the elements of nature to the fore, such as the travellers trudging through silently falling snow at night in Kanbara – Evening Snow (Lot 494), or the drama created by a sudden and heavy downpour forcing travellers to fun for shelter in the famous Shono (Lot 495).

Lot 495 Utagawa Hiroshige (1797–1858), *Shono: Driving Rain (Shono, hakuu)*

Lot 492 Utagawa Hiroshige (1797–1858),
The Plum Garden, Kameido (Kameido Umeyashiki)

Lot 493 Utagawa Hiroshige (1797–1858),
Sudden Shower over Shin-Ohashi Bridge and Atake (Ohashi Atake no yudachi)

Many series followed by Hiroshige of landscapes, bird and flower prints as well as illustrated books, culminating in his final landscape series before his death, One Hundred Views of Famous Places of Edo, published by Uoya Eikichi in 1856-58. In this series of one hundred and twenty prints (including title page and two prints designed by pupils) Hiroshige employed a bright colour scheme, unusual vantage points and devices which became of keen interest to Impressionist and Post-Impressionist painters once these prints found their way to the West during the second half of the 19th century. It is two prints from this series that were immortalised in the work of Vincent van Gogh – The Plum Garden, Kameido *(Kameido Umeyashiki)* where Hiroshige places the trunk of a tree firmly in the foreground, giving the viewer the sense of being amongst the blossoming trees, whilst the other visitors to the garden are behind a fence in the distance (Lot 492). The other print was Sudden Shower over Shin-Ohashi Bridge and Atake *(Ohashi Atake no yudachi)*, where Hiroshige depicts a group of travellers again scattering due to a heavy downpour of rain. In this print the skill of the block-carver is abundantly evident in the carving of the thin lines which so accurately portray the falling rain (Lot 493). Van Gogh owned versions of both of these prints and produced a painting in oil copying each print yet adding his own artistic embellishments.

Lot 505 Utagawa Hiroshige (1797–1858), *Shimotsuke Province: Mount Nikko, Urami Waterfall (Shimotsuke, Nikkosan, Urami no taki)*

Lot 506 Utagawa Hiroshige II (1826–1869), *Kintai Bridge at Iwakuni in Suo Province(Suo iwakuni kintai-bashi)*

歌川廣重

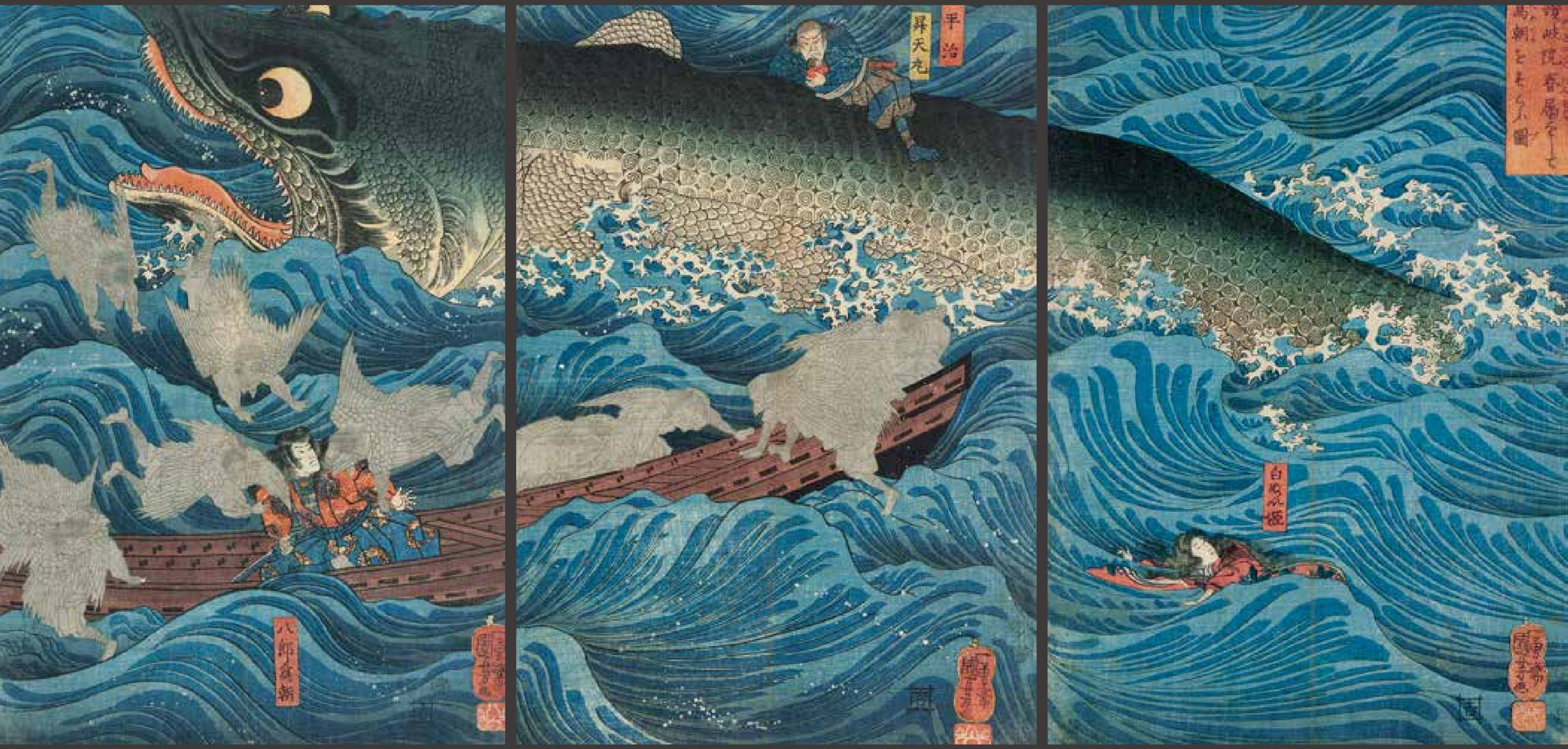
與葛飾北齋同期的浮世繪大師，歌川廣重 (1797年至1858年)，可謂是全靠風景畫類型作品起家的；他的風格清麗溫暖，在描繪市井小民的日常生活時，筆觸充滿同情相憐；歌川對日本多變的四季情境表現，切入手法既入微又敏銳。《 東海道五十三次 》繪於1833年，屬於大師相當早期的作品，他和印刷家 - 竹內孫八 - 也因著這幅而揚名立萬。本系列中最名聞遐邇的作品，多是凸顯大自然軒昂變化的藝品；在 《 蒲原宿 》中，歌川廣重即描繪了疲憊旅人在無聲白雪的夜晚蹣跚前行 (作品編號492)；而《 庄野宿 》是另一幅著名風景畫，故事場景是一場突然襲來的暴雨，迫使一群旅人狼狽地尋找避雨處 (作品編號493)。

歌川廣重繼風景畫之後也創作了許多花鳥版畫、以及書籍插圖；他在謝世前的最後一幅風景畫，《 名所江戶百景 》，代表了其精彩藝涯的高峰；《 名所江戶百景 》在1856-1858年由印刷家 - 魚屋榮吉 -所發行。這一系列共有120張版畫(包括主題頁和歌川廣重弟子所設計的兩張作品)，而大師選用了亮眼的顏彩配置、還有頗不尋常的觀察角度來作畫；這些作品在19世紀後半傳入西方藝壇，而畫作中所採用的此兩種藝術技巧，讓印象派和後印象派的畫家們神往不已。印象派大師梵谷在作品中即摹寫了《 名所江戶百景 》中的兩幅，使其永垂不朽，成為這兩幅畫的雋永禮讚：在《 龜戶梅屋鋪 》中，歌川以大手筆將大龍梅的枝幹繪於前景，使得觀者錯以為自己身處在花朵怒放的林木中，而其他的訪客則是林立於遠處的欄杆後 (作品編號505)。另一幅則是《 大橋安宅驟雨 》，畫中的旅客們也是遭逢意外驟雨而倉皇奔竄。負責這幅作品的雕版師工藝無懈可擊，細膩線條詮釋得入微有致，落雨的姿態被詮釋得栩栩如生 (作品編號506)。梵谷收藏這些版畫的不同版本，更以油彩各仿製了一幅重構畫，同時加入了自己的詮釋。

UTAGAWA KUNIYOSHI

A natural exploration of new themes during the 19th century brought about the rise of the warrior print, whose undisputed master was Utagawa Kuniyoshi (1797-1861). In designing his prints, Kuniyoshi drew heavily from Japan's rich tradition of war tales and legends, such as the medieval wars of the 12th century between the Taira and Minamoto clans, as seen in his triptych The Battle of Dan-no-ura *(Dan-no-ura tatakai no zu)* showing the suicide of Taira no Tomomori during the Genpei war of 1185 (see lot 510). His prints of historical and legendary events also often incorporated mythological creatures, ghostly apparitions exacting revenge, or superhuman feats of courage and strength. Kuniyoshi's extraordinary skill as a draftsman is evident in his print Miyamoto no Musashi attacking the Giant Whale of *circa* 1847-50 (see lot 508). He uses the space allowed by the triptych format ingeniously by almost completely filling it with the body of the whale, squashing out almost all background except for a tempestuous sea and the small figure of Miyamoto Musashi improbably riding on the back of the whale, about to subjugate it with his sword.

Lot 508 Utagawa Kuniyoshi (1797-1861), *Miyamoto no Musashi Attacking the Giant Whale*



Lot 509 Utagawa Kuniyoshi (1797-1861), *The Former Emperor [Sutoku] from Sanuki Sends His Retainers to Rescue Tametomo (Sanuki no in kenzoku o shite Tametomo o sukuu zu)*

Utagawa Kuniyoshi (1797-1861), *Tamatomo and his Son Rescued by Tengu*, woodblock print, 1848-52 © The Trustees of the British Museum

歌川國芳

時序進入19世紀，浮世繪藝術家勇闖新主題、新的創作領域，從而開創了武者繪的紀元；其中的歌川國芳 (1797年到1861年)，正是這一類型的佼佼者。在發想版畫時，大師從日本豐富的戰爭故事和傳奇汲取靈感，像是中古12世紀間平氏和源氏兩大家族的爭戰；他所繪的壇之浦之戰是一幅三聯畫，就捕捉了1185年源平合戰時，平知盛投海自盡的慘烈。歌川國芳的歷史和傳奇故事版畫，經常融入了虛構奇獸、鬼怪幽魂的復仇、或是超人的勇氣和豪傑傳奇。歌川國芳的作品《壇之浦戰圖》作於1847到1850年左右 (參考作品510)，這幅幻奇巨作，為歌川國芳精湛的製圖技巧做了最佳明證。他巧妙地利用了三聯畫形式中所留的空間，讓巨鯨的身體整個覆蓋在上，幾乎吞沒了整個背景。他僅留部分餘白，描繪怒濤洶湧的大海和宮本武藏。宮本以超乎想像的英姿騎在鯨背上，手持武士刀準備了結這個海中巨獸。

ARTISTS AS COLLECTORS:

THE PLEASURE OF COLLECTING *UKIYO-E* AND ITS ARTISTIC INFLUENCES ON THEIR WORKS

發掘蒐藏之趣的灼見名家：悠遊浮世繪藝海、擁抱新的創意濡染

The role that Japanese *ukiyo-e* (woodblock) prints played in the formation of late-nineteenth century Western art has long been discussed by art collectors and connoisseurs. The qualities of Japanese prints, both aesthetically and technically, were discovered and cherished by members of artistic and intellectual circles in Europe at the turn of the nineteenth century.

When Japan reopened its trading relationships with the West in the 1850s, Japanese artefacts flooded European shores. In 1867, Japan participated for the first time at the Paris Universal Exposition *(Exposition universelle de 1867)* and displayed *ukiyo-e* prints alongside other domestic artefacts. Until then, Japanese art was relatively "unknown" to the public in Europe, in part due to its isolationist policy *(sakoku)*, which lasted for more than two centuries during the Edo period (1603–1867). The exposition not only resulted in an exceptional commercial success but also ignited a great wave of appreciation of Japanese prints in France. This phenomenon of Japanese influence on Western art was famously coined "Japonisme" by the art critic Philippe Burty (1830-90).

Amongst those artists and collectors most obsessed with Japanese prints were notably Édouard Manet (1832-1883), Vincent van Gogh (1853-1890), Claude Monet (1840-1926) and James Abbott McNeill Whistler (1834-1903). They perceived Japanese prints as an instrument to modernise Western art and shift it away from traditional academicism.

Looking into the influence of Japanese prints on works from those artists not only provides us with an insight into the *Zeitgeist* of the artistic life at the turn of the nineteenth century but also gives us a *key* to a deeper understanding of their own works.

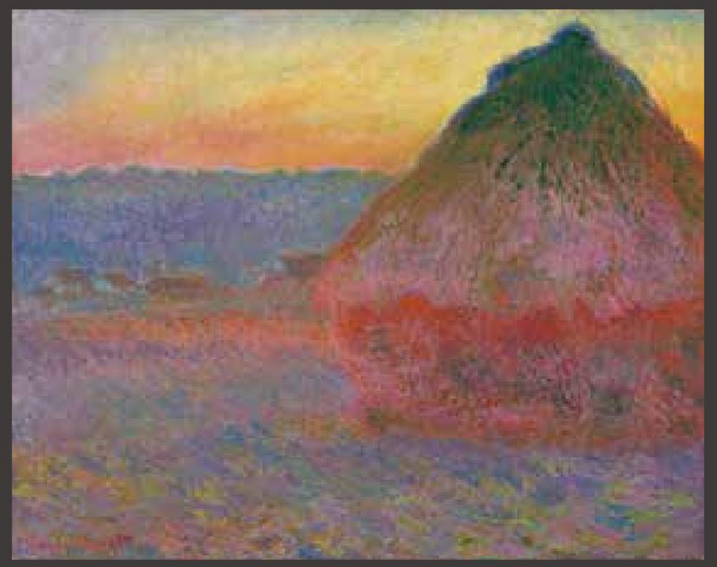
長久以來，日本浮世繪 (版畫) 對19世紀末西方藝壇潮流所造成的影響，持續讓國際藝術蒐藏家和鑑賞家津津討論和探索。日本版畫作品超凡的美學和技術質感，風靡了19和20世紀之交的歐洲藝壇和知識份子團體；他們對這些作品深表激賞並惜畫如金。法國藝評家菲力普．博蒂 (1830-1890) 對日本在西方藝術所造成的熱潮，稱之為 「日本主義」，而這一詞也從而聲名大噪。

日本在1850年代與西方重啟貿易關係後，日製的手工藝品也傳入歐洲海岸城市。在1867年，日本首次參加巴黎環球藝展，並展出了一百幅版畫作品和其他日風工藝品 (圖1)。在那之前，日本藝術鮮少為歐洲民眾所聞，這一部分是因著日本的鎖國政策，一個在江戶時代(1603年至1867年)施行了兩百多年之久的外交制度。而這場環球藝展，不僅是商業長紅，締造了空前的盈利，它同時在法國也掀起了一場對日本版畫的狂熱。

對日本版畫著迷不已的藝術家和蒐藏家，包括了法國的愛德華．馬內 (1832-1883)，為藝術燃燒生命的荷蘭畫家梵谷 (1853-1890)，法國另一名印象派大師克洛德．莫內 (1840-1926) 和美國的詹姆斯．惠斯勒等。他們將日本版畫視為一種重要工具，使西方藝術更現代化，讓其脫離學院派主張的僵化控制。

在檢視日本版畫對上述這些藝術家的影響時，我們不僅對19世紀末藝術生活的時代思潮有所洞察，同時也對藝術家本身的作品有更深體會。

Sale 13279 Lot 490
Katsushika Hokusai (1760-1849)
Fine Wind, Clear Weather (Gaifu kaisei), also known as Red Fuji
Late 1831



Claude Monet (1840-1926)
Meule
1891
Sold, Christie's, New York, 16 November 2016, lot 9B

ÉDOUARD MANET (1832-1883)

顛覆傳統保守思維：愛德華・馬奈

Unlike many of his contemporaries, Manet was uninterested in Far-Eastern *kitsch*. Instead, his interest in Japanese art was foremost manifested in understanding the compositional devices of Japanese prints.

Manet's painting 'Portrait of Emile Zola' (1867-8) (Figure 1) depicts the French novelist Émile Zola (1840-1902) and is considered to be the best example of Manet's interest in Japanese art. The portrait shows Zola seated at a book-laden writing desk with a Japanese folding screen *(byobu)* in the style of Ogata Korin (1658-1716) from the Rimpa School on his left, and a Japanese ceramic ink-well standing on a desk on his right. Above the desk is a grouping of three artworks in a single frame. The grouping consists of a Japanese print of 'The Wrestler' by Utagawa Kuniaki II (1835-88), a copy of Goya's 'Los Borrachos' [The Drunkards] (1845) and a photograph of Manet's painting 'Olympia' (1865). Placing a depiction of his work 'Olympia' in the same composition next to a print of Goya and a Japanese print indicates the artistic influence that those prints have had on this work. In his work 'Olympia', Manet combines a traditional pictorial setting with a peculiar compositional flatness of the scene that is often found in Japanese *ukiyo-e* prints.

法國大師馬奈有別於其他同期的藝術家，對遠東的庸俗藝術品不感興趣。反之，他對和風藝術的崇景，其實是因為他對版畫構圖手法有充分理解之故。

馬奈的作品，《 埃密爾・佐拉的畫像 》(繪於1867-1868年間) (圖1)，以法國自然主義小說家埃米爾・左拉為主角。藝界公認，該作品完美地呈現了馬奈對日本藝術的仰慕之情。畫像中的佐拉坐在一個堆滿書籍的寫字桌前，他的左方佈置著一個日式隔間屏風，屏風以琳派造型藝術集大成的尾形光琳 (1658-1716) 為靈感。桌上是一幅三張為一組的藝術品，鑲在一個畫框內。這組畫作包括了歌川國明 (1835-1888) 所繪的《 阿州大鳴門灘左衛門 》、一幅法蘭西斯科・戈雅所創作的《 醉漢們 》(1845年繪)、和一張馬奈自己所作的《 奧林比亞 》(1865年製) 相片。將他自繪的《 奧林比亞 》相片、戈雅和日本版畫作品相提入作，證明了這些作品對他所帶來的熨炙。在《 奧林比亞 》中，馬奈結合了傳統的圖畫配置，在場景中安排了一種特殊的構圖平板印象，而這正是日本浮世繪作品的常見特色之一。

Figure 1
Édouard Manet (1832-1883)
Portrait of Emile Zola
1832-1883
Paris, Musee d'Orsay. © 2018. Photo Scala, Florence

VINCENT VAN GOGH (1853-1890)

星夜下的日本夢：梵谷

Van Gogh first encountered the beauty of Japanese prints in Antwerp in 1886 and began to collect them excessively during his time in Paris (1886-88). His admiration for Japanese prints and especially their bright colours and distinctive compositions was so high that he organised an exhibition of his collection in the Café Du Tambourin in Paris in the spring of 1887. Van Gogh's ambition to make paintings and drawings in the genre of Japanese prints became obvious when he made two oil paintings based on prints of Utagawa Hiroshige (1797-1858), which are currently housed in the Van Gogh Museum in Amsterdam.

In his 'Bridge in the Rain (after Hiroshige)' (1887) (Figure 2), he reproduced Hiroshige's 'Sudden Shower over Shin-Ohashi Bridge and Atake' *(Ohashi Atake no yudachi)* (1857) (Figure 3, Lot 493). The scene depicts several pedestrians walking across the Shin-Ohashi Bridge and being caught by surprise in a sudden heavy downpour. In the distance, a man is poling a raft on the rapidly streaming Sumida River. Compared with the original work from Hiroshige, the painting from van Gogh is mounted on a dark red and green border on which unrelated *kanji* characters are drawn. The depiction of the Sumida River in van Gogh's painting is also considerably more dramatic and varied in colour, adding a layer of depth to the composition. As a consequence, the heavy and dark needle-like rainfall that draws the viewer's attention in Utagawa's print is less dominant in van Gogh's work.

The second oil painting 'Flowering Plum Orchard (after Hiroshige)' (1887) (Figure 4) is based on Utagawa Hiroshige's "Plum Garden in Kameido" *(Kameido umeyashiki)* (1857) (Figure 4, Lot 492). The painting depicts visitors to the Kameido garden, one of the best-known spots for viewing plum blossoms in the Edo period. Van Gogh carefully reproduced this startling contrast between the close-up view of a tree and the distant assemblage of people by mathematically analysing the unconventional perspective of the original print with the help of a grid (Figure 6). He again added depth to his composition through the usage of the intense colours, replacing the black and grey of Hiroshige's tree trunk with red and green tones and adding red to the horizon. Van Gogh also mounted this work on a coloured border and added unrelated *kanji* characters, giving it a nuanced decorative and exotic effect. Later famous paintings by van Gogh such as his 'Almond Blossom' (1890) can be seen as an evolution of his earlier Japanese-inspired works.

A half-century later, the Chinese artist Wu Guanzhong (1919-2010) used similar compositional devices by juxtaposing a close-up representation of trees in the foreground of his painting 'Peach Blossoms' (1963) with a stylised landscape comprised of an open field and river in the background (Figure 7, Lot 17). Wu, who is recognised as the founder of modern Chinese painting, was known to admire van Gogh and could have drawn on van Gogh's 'Almond Blossom' or his reproduction of Hiroshige's print as inspiration for this work.

Figure 3
Sale 13279 Lot 493
Utagawa Hiroshige (1797-1858)
Sudden Shower over Shin-Ohashi Bridge and Atake'
(Ohashi Atake no yudachi)
1857

Figure 2
Vincent Van Gogh (1853-1890)
Bridge in the Rain (after Hiroshige)
1887
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

梵谷在1886年於安特衛普接觸到了日本版畫之美，並在他旅居巴黎那幾年 (1886至1888年) 大肆搜集。他對日本版畫充滿嚮往，尤其是畫中流光溢彩的風格和特殊的構圖；這份景仰知情，促使他在1887年春季於巴黎的鈴鼓咖啡廳，為自己的藏品開辦展覽。梵谷欲以日本版畫風格來作畫寫生的野心，在他以歌川廣重 (1797-1858) 為靈感而完成兩幅油畫後，變得顯而易見。這兩幅作品目前藏於荷蘭阿姆斯特丹的梵谷博物館。

在《 雨中橋 (仿廣重) 》(繪於1887年) (圖2) 中，梵谷模擬了歌川廣重的《 大橋安宅驟雨 》(繪於1857年) (圖3，作品編號 493)。畫面中的數名旅人正趕著過新大橋，卻被突然襲來的驟雨迫得倉皇四散。在遠方，一名船夫正引著竹筏橫渡湍急的隅田川。與廣重的原作相比，梵谷的作品置於深紅和墨綠的邊框中，框架上面還寫上了奇狀的漢字。梵谷模擬畫中的隅田川，比原作的詮釋要更戲劇化、顏色更多變鮮明，為構圖平添深度。而這種創作安排，使得廣重原作中那些吸引觀者注意、且濃密如針織般的細雨，在梵谷的模擬作中反而不那麼明顯了。

梵谷的第二幅油畫《 梅樹開花(仿廣重) 》(繪於1887年) (圖4)，則是根據歌川廣重的《 龜戶梅屋舖 》(繪於1857年) (圖5，作品編號 492)。畫作描繪了江戶時代最富盛名的賞梅景點，梅屋敷。梵谷細心地臨摹了梅樹的近景特寫、以及遠處的遊客群，使兩者呈鮮明對比；而他靠著棋盤計算法，依照數學原理分析了原作中跳脫傳統的視角 (圖6)。接著，梵谷使用鮮豔濃烈的色彩，使構圖更添深度，以紅和綠色調取代了廣重所採用的黑和灰色，來詮釋樹木的枝幹。梵谷還將自己的作品鑲在彩色的邊框中，再加了幾筆跟原作毫無關聯的漢字，為畫作增添細膩的裝飾和異國風情。梵谷之後較為著名的作品，像是他的《 杏花盛開 》(繪於1890年)，可說是他早期備受和風薰染作品的進化版。

半個世紀之後，中國詩境大畫家，吳冠中 (1919-2010) 在他的《 桃花 》(繪於1963年) 也使用了類似的構圖手法，將前景中樹木的特寫，與背景中開闊的平原和河川交錯並列，形成了意蘊清遠的山水 (圖7，作品編號 17)。吳冠中是公認的現代中國畫之父，他對梵谷的藝術仰慕無人不曉，因此很可能汲取梵谷的《 杏花盛開 》、或是他的廣重臨摹版為靈感，完成了《 桃花 》一作。

Figure 5
Sale 13279 Lot 492
Utagawa Hiroshige (1797-1858)
The Plum Garden, Kameido
(Kameido umeyashiki)
1857

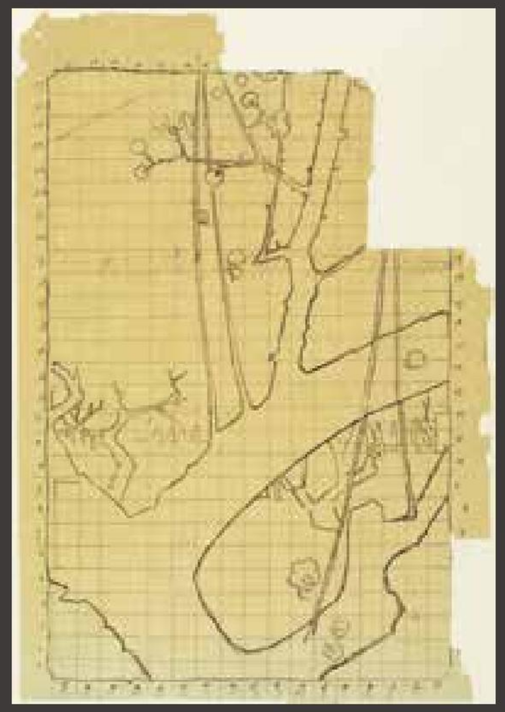


Figure 6
Vincent Van Gogh (1853-1890)
Tracing of 'The Plum Tree Teahouse at Kameido' of Hiroshige
July-December 1887
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Figure 4
Vincent Van Gogh (1853-1890)
Flowering Plum Orchard (after Hiroshige)
1887
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Figure 7
Sale 13278 Lot 17
Wu Guanzhong (1919-2010)
Peach Blossoms
1963

CLAUDE MONET (1840-1926)

時光映跡：法國印象派奏鳴畫家莫內

During his life, Claude Monet acquired around 250 Japanese prints, including 25 Hokusai prints, which covered the wall of his house in Giverny. Although the Japanese influence is at first glance arguably less directly visible on Monet's works than on those of some of his contemporaries, both Monet and Hokusai have developed a strikingly similar approach to capture a single recurring natural object or theme across multiple images. While Hokusai's most popular series included Mount Fuji, bridges and waves, Monet was most well-known for his depiction of waterlilies, haystacks and waves. In his series, Monet typically exposes those recurring subjects to various ambiences and portrays them during different moments in time.

For example, in Monet's 'Meule' (1891) (Figure 9), he illustrates a large haystack in close-up illuminated by a reddish afterglow, which resembles Hokusai's 'Mount Fuji in Fine Wind, Clear Weather' *(Gaifu kaisei)*, also known as Red Fuji (late 1831) (Figure 10, Lot 490). Both works consist of one monumentally depicted object, a haystack or Mount Fuji, in front of a vast expansive landscape and horizon. The two works also share a triangular composition centred on their main object, which solidifies its respective importance. In a similar pictorial setting, the contemporary Chinese artist Zeng Fanzhi (born 1964) creates in his self-portrait 'I/We' (2004) (Figure 10, Lot 38) a triangular composition centred on two male figures. The male figure standing on the left is dressed in Maoist attire and wears Zeng's iconic red scarf. The man seated on the right is meanwhile dressed in a Western-style bourgeois three-piece suit. They are positioned on a ledge on the forefront of the painting. The mountainous landscape in the background is dominated by a blue sky and reddish horizon and creates an optically harmonious unity between the two male figures.

One of Hokusai's most well-known works is arguably 'In the Well of the Great Wave off Kanagawa *(Kanagawa oki nami ura)*, (1831) (Figure 11, Lot 491). In those prints, Hokusai's dramatically curved waves create an aura of danger and sense of inescapability, which can also be found in Monet's 'The Pinnacles of Port-Coton (Rocks at Belle-Ile)' (1886) (Figure 12). Monet's painting shows a rock formation surrounded by the tumultuous sea and violent waves that are drawn with forceful brushwork. Both paintings are dominated by one monumental vertical element that draws the viewer's attention and are drawn in a dark blue tone that supports the dramatic sceneries. A similar sensation of inescapability magnified through the usage of a dark blue colour theme is created by Zao Wou-Ki in his work '30.09.65' (1965) (Figure 13, Lot 3). In Zao's work, a dark blue swirl captivates the viewer's eye, giving the impression of infinity of nature while exerting an acute sense of danger or alertness.

The Taiwanese artist Yang-san Lang (1907-1995) was also heavily influenced by French Impressionists such as Monet. For instance in his work 'Rock' (1980) (Figure 14, Lot 475), Yang-san depicts cliffs on the coast of Fukui Prefecture in Japan in a similar style to that seen in Monet's 'The Pinnacles of Port-Coton (Rocks at Belle-Ile)'. The painting is dominated by solid, vertical formations of rocks that are surrounded by the blue thundering sea. In contrast, the sand-coloured horizon exudes a feeling of flatness and is a calming counter-balance to the intense scenery in the foreground.

Figure 9
Sale 13279 Lot 490
Katsushika Hokusai (1760-1849)
Fine Wind, Clear Weather (Gaifu kaisei), also known as Red Fuji
Late 1831

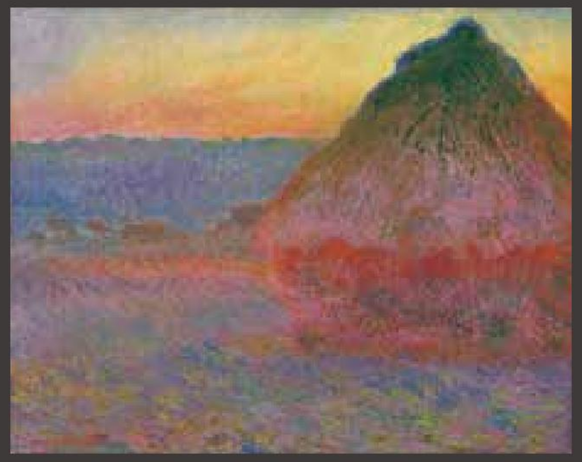


Figure 8
Claude Monet (1840-1926)
Meule
1891
Sold, Christie's, New York, 16. November 2016, Lot 9B

Figure 10
Sale 13278 Lot 38
Zeng Fanzhi (b.1964)
I/We
2004

Figure 11
Sale 13279 Lot 491
Katsushika Hokusai (1760-1849)
In the Well of the Great Wave off Kanagawa (Kanagawa oki nami ura)
Late 1831

Figure 12
Claude Monet (1840-1926)
Rocks at Belle-Ile (The Pinnacles of Port-Coton)
1886
Moscow, Pushkin Museum. © 2018. Photo Scala, Florence.

Figure 14
Sale 13279 Lot 475
Yang San-Lang (1907-1995)
Rock
1980

克洛德．莫內畢生搜集了約250幅日本版畫，包括了25幅葛飾北齋的作品；這些蒐藏掛滿了他在法國吉維尼鎮居所的牆上。然而，乍看之下，和風藝術對莫內作品的影響，並無他同期藝術家的那麼直接而有目共睹；但是，若我們仔細探索，莫內和北齋在多重圖像拼貼中捕捉單一、並重複出現的自然物件或主題時，其實有驚人的雷同之處。畫狂老者葛飾北齋最膾炙人口的系列包括了富士山、橋樑和狂濤，而莫內最知名的主題則是睡蓮、乾草堆和粼粼水波。在這些作品系列中，莫內常會將這些重複出現的物件和主題置於各種氤氳氛圍中，並且在不同時刻重現它們的風貌，溫煦宜人。

舉例而言，在莫內的《乾草堆》(繪於1891年) (圖8)，他以近距特寫描繪了一大疊的乾草堆，在微紅的夕照中暖暖輝映，與葛飾北齋的《凱風快晴》、也稱作《赤富士》(繪於1831年末) (圖9，作品編號 490) 其實是殊途同歸的。這兩幅作品都描繪了一個氣勢軒昂的主題 – 乾草堆或是富士山 – 背景均是泱泱壯闊的地景或是地平線。這兩幅作品同樣將一個三角構圖置於正中心，更強化了主題的重要性。視角跨回亞洲，當代中國藝術家曾梵志(1964年生)也採用了類似的作圖背景完成了自畫像，《我/我們》(繪於2004年) (圖11，作品編號 38)，兩名男性主角處於一個三角構圖中心。站在左方的男性穿著毛澤東式的打扮，戴著曾本人的標記紅領巾；坐在右方的男性身著中產階級的三件式西服。兩人被置放在畫作前景的一個岩架上。背後的山景被澄藍天空和微紅的水平線制衡了，為兩名男主角打造出視覺的和諧感。

葛飾北齋最家喻戶曉的作品之一，莫過於《神奈川沖浪裏》(圖11，作品編號491) 了。在這些版畫作品中，北齋充分地帶出了浪濤洶湧澎湃的氣勢，製造了險象環生的氣氛、和無法逃脫的驚懼絕望；莫內的《貝里島上的岩岬》(繪於1886年) (圖12)，也栩栩如生地營造了這種氛圍。

在《貝里島的岩岬》，莫內以奔放強烈的筆觸，繪製了聳天的岩岬斷壑，周圍是怒濤洶湧的大海和森悚懾人的巨浪。這兩幅畫都以一個氣貫長虹的直豎自然景觀吸引觀者注意；這景觀主題以深藍色調畫成，來強化這充滿張力的景色。另一幅同樣以暗藍色調來構建逃無可逃氛圍的作品，出自趙無極之手：《30.09.65》(繪於1965) (圖13，作品編號3)。在趙無極的作品中，那股深藍色的旋浪讓觀者目不轉睛，營造了大自然無限無窮的印象，同時也凸顯險象環生、需步步為營的情境。

台灣藝術家楊三郎 (1907-1995) 也深受莫內等法國印象派大家所薰陶。他的作品 -《岩石》(繪於1980年) (圖14，作品編號475) 即是一例。他以莫內繪製《貝里島的岩岬》的手法，用畫筆打造日本福井縣的巉絕岩岫。整幅作品以堅實直峙的岩峭為主，被湛藍轟隆的滄海團團圍住。相較之下，黃沙漫延的遠處地平線則散發著平坦感，均衡了前景中的強烈景象，為畫面帶來些許寧靜。

Figure 13
Sale 13278 Lot 3
Zao Wou-Ki (1920-2013)
30.09.65
1965

JAMES MCNEILL WHISTLER (1834-1903)

唯美詩意印象：詹姆斯．惠斯勒

The American artist James McNeil Whistler became famous for his interest in Far-Eastern items and often embraced Japanese visuality in his works. One such example is his work 'Nocturne: Blue and Gold - Old Battersea Bridge' (c.1872-5) (Figure 15). It shows the over-dimensionally and dominantly depicted Old Battersea Bridge spanning the River Thames in the foreground and fireworks in the background. The massive bridge is curved in a way that resembles Japanese bridges (see Figure 16), while the silhouetted forms and smoke-laden air create a two-dimensional flattening of the composition. The viewer could associate Whistler's depiction of the abstract representation of the bridge on a reduced background to Japanese traditional calligraphic work.

體現美國民風內蘊的印象派畫家，詹姆斯．麥克尼爾．惠斯勒因他對遠東文物的憧憬而著稱，而且經常在作品中反映出和風藝術的視覺張力。《藍色與銀色的夢幻曲：大橋夜景》(繪於1872年-1875年間) (圖15)，體現了惠斯勒對日本版畫的崇仰。該作品的中心，是老巴特西橋，惠斯勒將橋的尺寸加以放大，在前景橫跨泰晤士河，氣勢懾人；而後景則是燦爛的火花。巨大的橋身以弧線處理，風格宛如日本橋樑 (圖16)，而側面輪廓的黑色形象和灰煙籠罩的空氣，為畫面帶來一種二維的平板效果。惠斯勒這種將大橋置於低調背景的抽象表述，讓觀者想到了日本傳統書法作品。

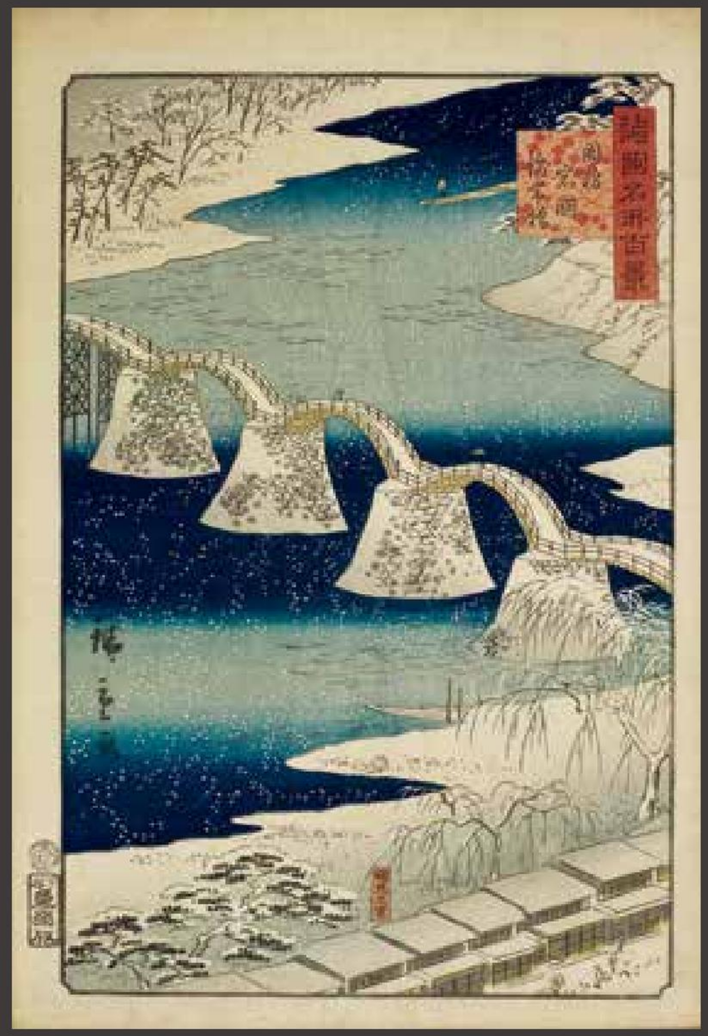
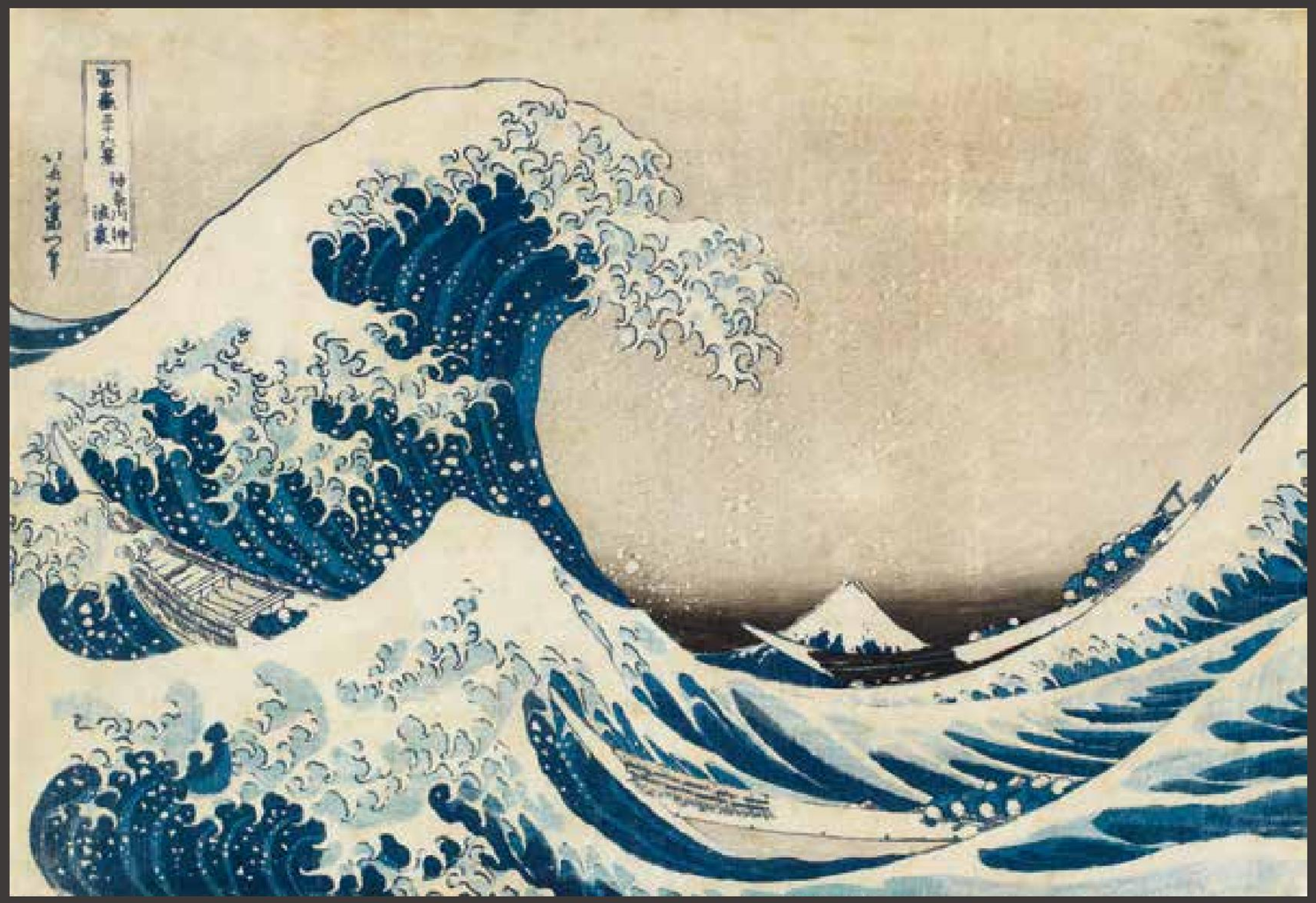


Figure 16
Sale 13279 Lot 506
Utagawa Hiroshige (1797-1858)
Kintai Bridge at Iwakuni in Suo Province (Suo iwakuni kintai-bashi)
1859

Figure 15
James Abbott McNeill Whistler (1834-1903)
Nocturne: Blue and Gold - Old Battersea Bridge
circa 1872–5
Tate, London 2018.



Sale 13279 Lot 491
Katsushika Hokusai (1760-1849)
In the Well of the Great Wave off Kanagawa (Kanagawa oki nami ura)
Late 1831

While Western art found a new inspiration in Japanese prints following the events of the Paris Universal Exposition in 1867 and Japanese art exercised a direct influence on European artists until the first decades of the twentieth century, Japan also started to modernise its own artistic tradition on the ground of Western art in the course of the country's Westernisation during the Meiji period (1868-1912). Many young Japanese art students, such as the founding father of Japanese Western-style painting *(yoga)* Kuroda Seiki (1866-1924) and Yamamoto Hosui (1850-1906), a Western-style painter, studied academic painting in Paris in the late nineteenth century and educated the next generation back in Japan on the acquired techniques.

Meanwhile, in the Republic of China, Yang San-lang (1907-95) was one of many art students to study Western-style painting first in Japan before going to Paris. This global phenomenon was the beginning of a new epoch of collaboration between East and West, which resulted in a dissolution of the traditional boundaries of art and definitions of beauty and even today continues to create a new artistic reality of *togetherness*.

1867的巴黎環球藝展，使日本版畫風靡了西方藝壇，並帶來新靈感；和風版畫對歐洲藝術家也帶來直接的影響，該風潮直到20世紀初數十年才漸漸式微。然而，日本也在明治時期 (1850至1906年)西風東漸浪潮中，開始根據西方藝術原理，讓本國的藝術傳統更為現代化。許多年輕的日本藝術學生，像是日式西風畫 (外光派) 之父，黑田清輝 (1866年生，1924年卒) 和西式畫家山本芳翠 (1850年生，1906年歿)，均在19世紀晚期負笈前往巴黎攻讀學院派畫法，並且於返日後將所學技巧傳授給下一代藝術新秀。

在此同時，台灣的楊三郎 (1907年生，1995年卒) 是眾多前往日本、再轉赴巴黎學習西式藝術的學子之一。這個全球性現象，成為東西合作新紀元之始，之後消弭了藝術的傳統疆界、也改寫美學定義；甚至在今日，仍持續地構築新藝術現實的無間共榮。

490

KATSUSHIKA HOKUSAI 葛飾北齋

Fine Wind, Clear Weather (Gaifu kaisei), also known as Red Fuji
Late 1831 / Woodblock print
Horizontal *oban*: 25.2 x 36.5 cm. (10 x 14⅜ in.)

《凱風快晴》
木刻版畫 1831年末

HK$650,000-850,000
US$84,000-110,000

491

KATSUSHIKA HOKUSAI 葛飾北齋

In The Well of the Great Wave off Kanagawa (Kanagawa oki nami ura)
Late 1831 / Woodblock print
Horizontal *oban*: 25.4 x 37.2 cm. (10 x 14⅝ in.)

《神奈川沖浪裏》
木刻版畫 1831年作

HK$750,000-1,000,000
US$97,000-130,000

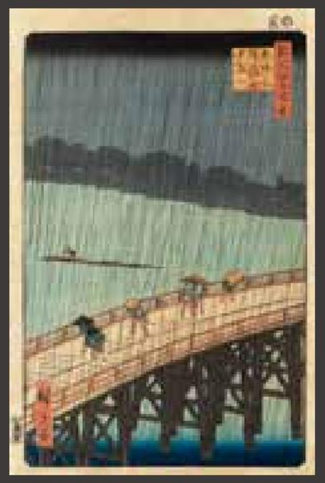
492

UTAGAWA HIROSHIGE 歌川廣重

The Plum Garden, Kameido (Kameido Umeyashiki)
Woodblock print / Date seal: Snake 11 (11/1857)
Vertical *oban*: 36 x 24.2 cm. (14⅛ x 9⅝ in.)

《龜戶梅屋舖》
木刻版畫 1857年作

HK$70,000-90,000
US$9,000-12,000



493

UTAGAWA HIROSHIGE 歌川廣重

Sudden Shower over Shin-Ohashi Bridge and Atake (Ohashi Atake no yudachi)
Woodblock print / Date seal: Snake 9 (9/1857)
Vertical *oban*: 36 x 24.2 cm. (14⅛ x 9⅝ in.)

《大橋安宅驟雨》
木刻版畫 1857年作

HK$160,000- 220,000
US$21,000 - 28,000

494

UTAGAWA HIROSHIGE 歌川廣重

Kanbara: Evening Snow (Kanbara, yoru no yuki)
Woodblock print / *Circa* 1833-34
Horizontal *oban*: 23.5 x 36.3 cm. (9⅛ x 14⅜ in.)

《蒲原夜之雪》
木刻版畫 約1833-1834年作

HK$70,000-90,000
US$9,000-12,000

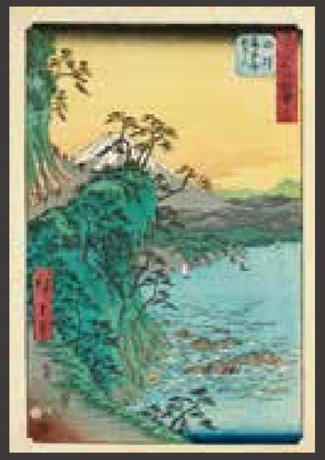
495

UTAGAWA HIROSHIGE 歌川廣重

Shono: Driving Rain (Shono, hakuu)
Woodblock print / *Circa* 1833-34
Horizontal *oban*: 24.6 x 36.2 cm. (9⅝ x 14⅜ in.)

《庄野：白雨》
木刻版畫 約1833-1834年作

HK$60,000-80,000
US$7,700-10,000



496

UTAGAWA HIROSHIGE 歌川廣重

No. 17, Yui: The Frightful Satta Pass
(Yui, Satta-mine oya shirazu)
Woodblock print / Date seal: Hare 7 (7/1855)
Vertical *oban*: 37 x 25.5 cm. (14⅝ x 10 in.)

《十七 由井： 駭人的薩多嶺》
木刻版畫 1855年作

HK$15,000-20,000
US$2,000-2,600

497-1

UTAGAWA KUNISADA 歌川國貞

FIVE WOODBLOCK PRINTS DEPICTING ACTORS:
The Actors Sawamura Tanosuke (as Kaoyo Gozen) and
Bando Kamezo (as Ko no Moronao)
1862

《役者澤春田之助(飾 顏世御前)和坂東龜義(飾 高師直)》
1862

497-2

UTAGAWA TOYOKUNI 歌川豐國

FIVE WOODBLOCK PRINTS DEPICTING ACTORS:
An actor in a Production at the Nakamura Theatre
circa 1810s

《中村座的役者演出》
約1810年代作

497-3

UTAGAWA KUNISADA 歌川國貞

FIVE WOODBLOCK PRINTS DEPICTING ACTORS:
Okabe: the Actor Arashi Kichisaburo III as Rokuyata
1852

《岡部：役者嵐吉三郎飾六彌太》
1852年作

497-4

UTAGAWA KUNISADA 歌川國貞

FIVE WOODBLOCK PRINTS DEPICTING ACTORS:
The Actor Kawarazaki Gonjuro in the Role of Shinozuke Goro
1864

《役者 河源崎權十郎 扮演 篠塚五》
1864

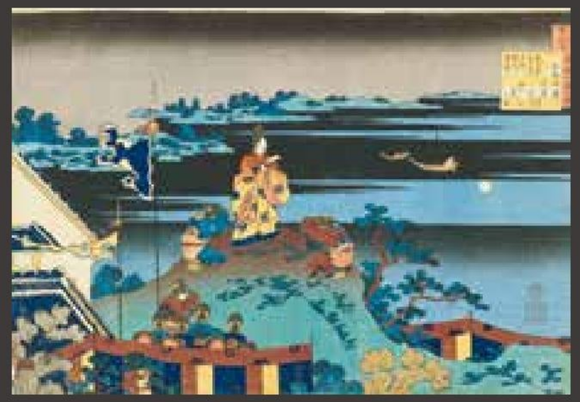
497-5

UTAGAWA KUNISADA 歌川國貞

FIVE WOODBLOCK PRINTS DEPICTING ACTORS:
No. 47
1852

《四十七》
1852年作

HK$15,000-20,000 (5)
US$2,000-2,600 (5)



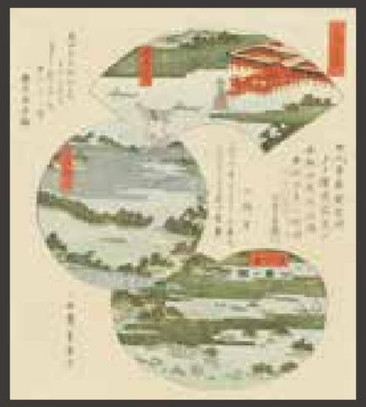
498

KATSUSHIKA HOKUSAI 葛飾北齋

Poem by Abe no Nakamaro
Woodblock print / *Circa* 1835-36
Horizontal *oban*: 25.7 x 37.2 cm. (10⅛ x 14⅝ in.)

《阿倍仲麻呂之詩》
木刻版畫 約1835-1836年作

HK$70,000-90,000
US$9,000-12,000



499

UTAGAWA TOYOHIRO 歌川豊廣

Three Views of Japan (Nihon san kei)
Woodblock print / *Circa* 1810s
Embellished with metallic pigments and embossing
Shikishiban surimono: 21.4 x 19 cm. (8⅜ x 7½ in.)

《日本三景》
金屬顏料 浮雕花飾 木刻版畫 約1810年代作

HK$20,000-30,000
US$2,600-3,800

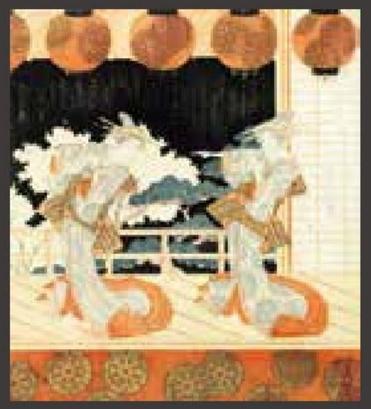
500

YASHIMA GAKUTEI 八島岳亭

Mirror Case and Mirror
Woodblock print / *Circa* 1820
Embellished with metallic pigments and embossing
Shikishiban surimono: 21.2 x 18.6 cm. (8⅜ x 7⅜ in.)

《鏡盒與鏡》
金屬顏料 浮雕花飾 木刻版畫 約1820年作

HK$12,000-18,000
US$1,600-2,300



501

YASHIMA GAKUTEI 八島岳亭

Number one: Two dancers
Woodblock print / *Circa* 1822
Embellished with metallic pigments and embossing
Shikishiban surimono: 20.7 x 18.5 cm. (8⅛ x 7¼ in.)

《第一號：二舞者》
金屬顏料 浮雕花飾 木刻版畫 約1822年作

HK$14,000-16,000
US$1,800-2,100

502

KATSUSHIKA HOKUSAI 葛飾北齋

Horse Shells (Umagai)
Woodblock print / 1822
Embellished with metallic pigments and embossing
Shikishiban surimono: 20.7 x 18.5 cm. (8⅛ x 7¼ in.)

《馬之形殼》
金屬顏料 浮雕花飾 木刻版畫 1822年作

HK$15,000-20,000
US$2,000-2,600

503

TOTOYA HOKKEI 魚屋北溪

A Chinese Princess Gazing into a Mirror
Woodblock print / 1820s
Embellished with metallic pigments and embossing
Shikishiban surimono: 20.7 x 18.5 cm. (8⅛ x 7¼ in.)

《公主端詳鏡中人》
金屬顏料 浮雕花飾 木刻版畫 1820年代作

HK$15,000-20,000
US$2,000-2,600

504

UTAGAWA KUNISADA 歌川國貞

Two Actors Fighting in a Night Scene
Woodblock print / 1833
Embellished with metallic pigments and embossing
Shikishiban surimono: 21.2 x 18.6 cm. (8⅜ x 7⅜ in.) (2)

《兩名役者夜鬥》
金屬顏料 浮雕花飾 木刻版畫 (雙聯作) 1833年作

HK$18,000 - 22,000
US$2,400 - 2,800

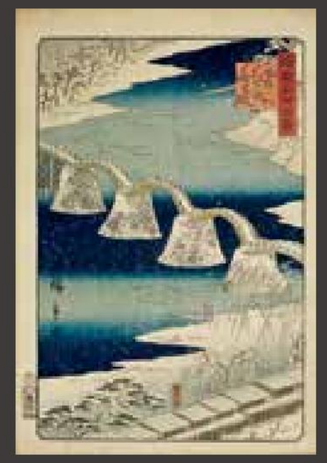
505

UTAGAWA HIROSHIGE 歌川廣重

Shimotsuke Province: Mount Nikko,
Urami Waterfall (Shimotsuke, Nikkosan, Urami no taki)
Woodblock print / Date seal: Ox 8 (8/1853)
Vertical *oban*: 35.5 x 24.5 cm. (14 x 9⅝ in.)

《下野 日光山 裏見ノ瀧》
木刻版畫 1853年作

HK$25,000-35,000
US$3,300-4,500



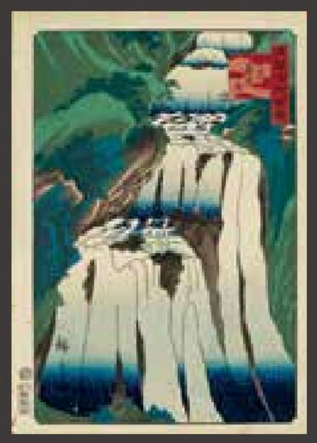
506

UTAGAWA HIROSHIGE II 二代目 歌川廣重

Kintai Bridge at Iwakuni in Suo Province
(Suo iwakuni kintai-bashi)
Woodblock print / Sealed: *aratame* Goat 11 (11/1859)
Vertical *oban*: 37.3 x 25 cm. (14⅝ x 9⅞ in.)

《周防岩國錦帶橋》
木刻版畫 1859年作

HK$20,000-30,000
US$2,600-3,800



507

UTAGAWA HIROSHIGE II 二代目 歌川廣重

Shimofuri Waterfall in Nikko (Nikko shimofuri no taki)
Woodblock print / Sealed: *aratame* Goat 10 (10/1859)
Vertical *oban*: 37.3 x 25 cm. (14⅝ x 9⅞ in.)

《日光霜降之滝》
木刻版畫 1859年作

HK$15,000-20,000
US$2,000-2,600

508

UTAGAWA KUNIYOSHI 歌川國芳

Miyamoto no Musashi Attacking the Giant Whale
Woodblock print / 1847-50
Oban triptych: each sheet 36 x 24.5 cm. (14¼ x 9⅝ in.) (3)

《宮本武藏之鯨退治》
木刻版畫 (三聯作) 1847-50年作

HK$500,000-800,000
US$65,000-100,000

509

UTAGAWA KUNIYOSHI 歌川國芳

The Former Emperor [Sutoku]
from Sanuki Sends His Retainers to Rescue Tametomo
(Sanuki no in kenzoku o shite Tametomo o sukuu zu)
Woodblock print / *circa* 1851-52
Oban triptych: each sheet approx. 34 x 24 cm. (13⅜ x 9½ in.(3)

《贊岐院眷屬救為朝圖》
木刻版畫(三聯作)

HK$120,000-180,000
US$16,000-23,000

510

UTAGAWA KUNIYOSHI 歌川國芳

The Battle of Dan-no-ura (Dan-no-ura tatakai no zu)
Woodblock print / *circa* 1844
Oban triptych: each sheet approx.
36.4 x 24.9 cm. (14⅜ x 9⅞ in.) (3)

《宮本武藏之鯨退治》
木刻版畫 (三聯作) 約1844年作

HK$40,000 -60,000
US$5,200 - 7,700

511

UTAGAWA KUNIYOSHI 歌川國芳

Nitta no Shiro Tadatsune and the White Dragon Ghost
Woodblock print / *circa* 1844
Oban triptych: each sheet approx.
34.9 x 24.5 cm. (13¾ x 9⅝ in.) (3)

《仁田忠常及白龍怪》
木刻版畫(三聯作) 約1844年作

HK$40,000-60,000
US$5,200-7,700

512

UTAGAWA HIROSHIGE 歌川廣重

Taira no Kiyomori Haunted by Strange Sights
(Taira Kiyomori kaii o miru zu)
Woodblock print / *Circa* 1845
Horizontal *oban*: 36.2 x 76.1 cm. (14¼ x 30 in.) (whole triptych)

《平清盛驚魂記》
木刻版畫(三聯作) 約1845年作

HK$30,000-50,000
US$3,900-6,400

513

TSUKIOKA YOSHITOSHI 月岡芳年

Cho Jun, the White Stripe in the Waves, Wrestling in the River with Ri Ki, the Black Whirlwind (Ronhakucho Chojun kokusempu Riki kochu ni tatakau no zu)
Woodblock print / 1887
Vertical *oban* diptych: 38 x 26 cm. (15 x 10¼ in.) (2)

《浪裡白跳張順黑旋風 李逵江中戰圖》
木刻版畫 (雙聯作) 1857年作

HK$40,000-60,000
US$5,200-7,700

514

ITO SHINSUI 伊東深水

Make-up (Kesho)
Woodblock print / *Circa* 1833-34
Horizontal *oban*: 23.5 x 36.3 cm. (9⅜ x 14⅜ in.)

《化妝》
木刻版畫 1922年作

HK$30,000-40,000
US$3,900-5,100

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Front cover 封面 / Back cover 封底:
(Detail) (局部) Lot 491 KATSUSHIKA HOKUSAI, *In The Well of the Great Wave off Kanagawa (Kanagawa oki nami ura)*
Writers: Anastasia von Seibold, Sono Werhahn

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